


Jiu-Jitsu:  
A Comprehensive  
And Copiously  
Illustrated Treatise  
On The Wonderful  
Japanese Method  
Of Attack And Self  
Defense  
(1904)



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*"Nothing is so small that it need despair of  
safety, if it try to defend itself."—Æsop.*

# JIU-JITSU

A COMPREHENSIVE  
AND COPIOUSLY ILLUSTRATED TREATISE

ON

THE WONDERFUL JAPANESE METHOD  
OF ATTACK AND SELF-DEFENSE

IN ONE VOLUME

BY

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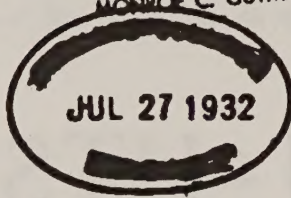
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## INTRODUCTION.

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THE Japanese method of personal attack and self-defense is known as JIU-JITSU. Literally, it means the *gentle art*—of making one's opponent use his strength to his own disadvantage.

The Japanese must be an economical people; for rather than see good force worse than wasted, they contrive to have it expended in such a manner as will do (them) the most good.

You know how, in the case of a certain class of rapid-fire guns, instead of trying to overcome that vicious habit of "kicking," a way was found to utilize that unpleasant recoil in discharging the empty shell and reloading.

Thus it is with those who practise JIU-JITSU. They do not meet force with force opposing the fierce rush of an enemy or trying to stop a heavy fist with some part of the body. This would be inartistic, possibly shocking. On the contrary, the gentle artist with his imperturbable smile, instead of trying to obstruct, politely *helps his enemy along*, to his own undoing.

Suppose a big strong fellow made a rush at a man of half his size, who, instead of running



away, faces his opponent and meets him part way, thus reducing the distance the big man expected to travel, completely upsetting his arrangements, so that he arrives too early, with considerable force to spare; and finding his intended victim stooping low at his feet. He cannot stop. So he keeps right on; or at least the upper part of him does, as the smaller man arises from the ground with the feet of his enemy, making the latter's progress very awkward for the next few yards, unless he has had much practice in walking on his head.

This volume teaches a hundred easier and more graceful methods of personal attack and self-defense. You can easily render your more powerful enemy helpless and lead him about at your will, with only a gentle clasp of the thumb and finger, if you have a knowledge of his weak points. Physical strength is of secondary importance to a knowledge of the human body, its muscles, nerves and arteries. "Knowledge is power."

JIU-JITSU, as herein considered, is not a method of Physical Culture, but a high grade of strategy.

It is not a system of muscle-building by Physical Training, but rather a means for offsetting the effectiveness of powerful muscles, by performing the most skilful, yet simple manœuvres.



His Excellency President Roosevelt, always an ardent devotee to athletic sports, has shown great interest in this method by taking lessons in the art from a well-known Japanese instructor.

The United States Government has also recognized its great importance as *science* by having it taught at Annapolis and West Point as a special training to render more skillful and more courageous the young officers of the Navy and Army.

In a Japanese text-book on this subject, written by the great teacher and gymnast, Professor Yamashita, he says:\* "Though an invading army be too large and powerful to be overcome by natural defenses, it can be defeated by mere stratagem alone, where no natural defenses exist. Likewise, natural strength may not defend a man from the violence of his enemy, but by the aid of JIU-JITSU, he may easily defend himself though he has but little strength."

"A gnat once asked a lion to decide whether they should be friends or enemies: 'Get away, you silly insect,' said the lion, 'or I will crush you with my foot.' Upon which the gnat flew into one of the lion's nostrils and began stinging him as hard as he could. The royal beast tore

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\*Translated by Mr. B. H. Kuwashima, Columbia University, N. Y. City.



his nostrils with his claws, lashed his sides with his tail, and rolling in the sand roared with agony, thus acknowledging his defeat."—*Æsop*.

This fable teaches that the small, or apparently weak, are not always to be despised.

While it is admitted that there is "a soul of goodness in things evil, and an element of evil in many things good," it is likewise safe to assume that there is nothing very powerful without some element of weakness, and nothing so weak that it does not contain some element of strength.

Nature has not endowed the Japanese with large and powerful bodies, but they make up in skill and science more than what they lack in size and strength.

For more than 3,000 years the Japanese have been distinctively hand-to-hand fighters and the most skilful of wrestlers. Wearing a glad, confident smile, which is enough, in itself, to disconcert an ordinary opponent, they meet the enemy with such unexpected readiness, skill and cunning, that his defeat is a matter of course.

What is true of the individual is equally true of many, or a nation; and it may therefore be safe to predict that, in the present war with a larger and more powerful enemy, the Japanese will win by this peculiar, sudden and unexpected mode of attack and defense, as well as a most



thorough knowledge of the weak points of the other side. And while this has already been proved in the first naval attack on Port Arthur, the best examples of National JIU-JITSU will yet be shown by the land forces at close range.

It is the object of this book to show how the reader, whether strong or weak, man or woman, without the use of weapons or even fists, may easily defeat a more powerful assailant, even though he may be armed with gun or club.

There are several tricks or methods of defeat which will not be given here, because their application invariably results in a "knock-out;" and unless the artist practising them knows first how to revive a defeated enemy, great harm would be done.

The lessons which are presented will certainly prove sufficient for every emergency.

NEW YORK, *March, 1904.*

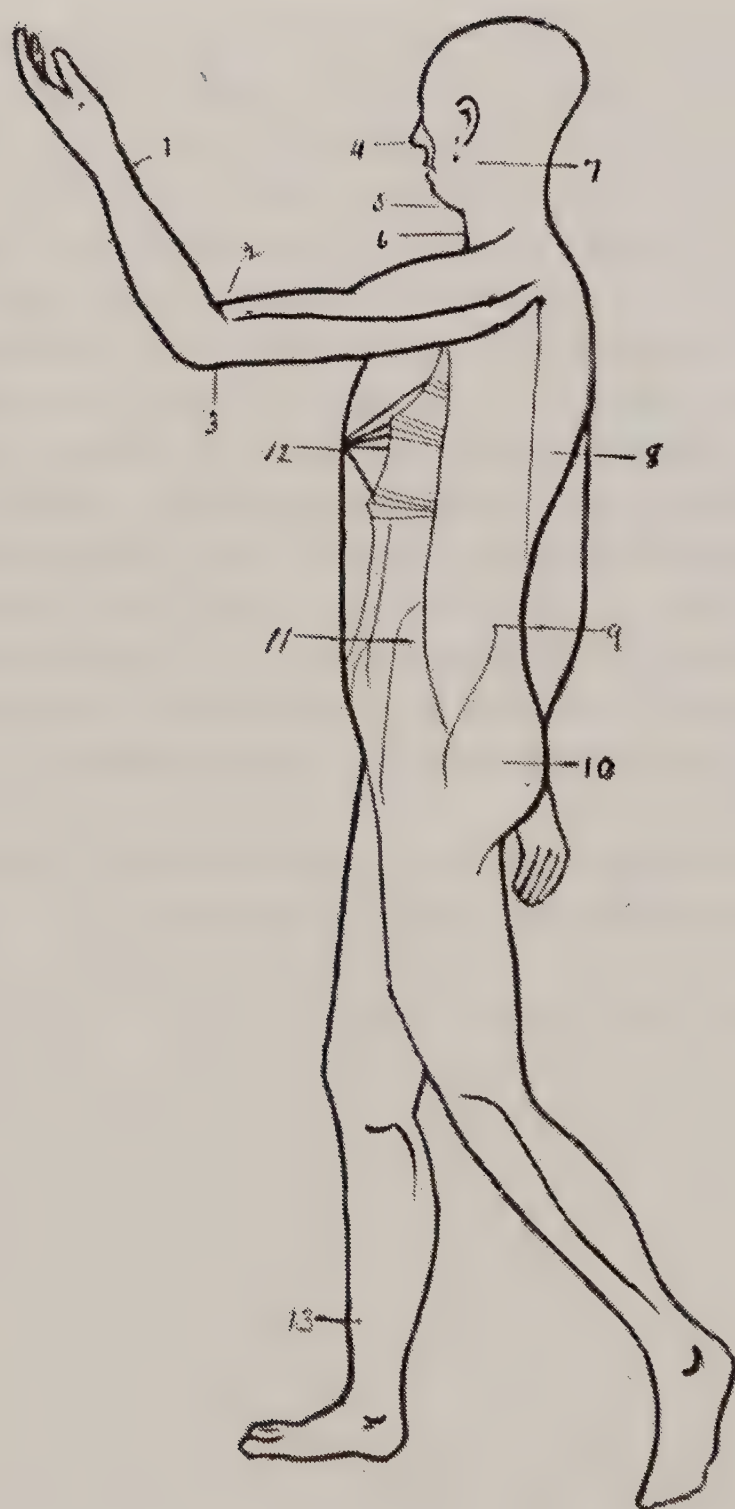


Diagram A.

IN order to become skilled in JIU-JITSU, a thorough knowledge of the location of the muscles, bones and arteries of the human body is necessary, and diagram A should be referred to frequently.

For the sake of convenience, clearness and brevity, the party hereinafter referred to as employing the *Gentle Art* will be spoken of as "A," and his opponent as "B"; and in order that the student may know just what portions of an act are to be performed as one movement or motion, these different parts will be distinguished by the numbers (1), (2), (3), etc., the three motions following each other in rapid succession, without the slightest relaxation from start to finish.

If you study carefully the positions, practising the different tricks with a friend, you will acquire skill and self-confidence with astonishing rapidity. Remember this maxim, "whatever you do, do it quickly," but in practice be careful not to dislocate your friend's shoulder or paralyze him with a too vigorous push around No. 7, ill. A, or some other vital spot.

Keep that till you meet a real burglar or footpad, then "do him good."



## TAN (*Simple*) JITSU.

Illustrations 1, 2, and 3. These simple grips show some of the fundamental principles of the art, which, with slight modifications, are used in a large number of tricks.



No. 1.

If A is having an argument with B, B is sure to be putting forward his hands to gesticulate, push or strike. Seize his right hand with your left, press your fingers into the fleshy part of his hand just below the thumb, grip the back of his

hand with your thumb, tipping his hand backward and downward quickly. If he has a very strong wrist, use both hands as in Cut No. 2. If you press him closely and manage to step your right foot just back of his right heel, the argu-



No. 2—1 ! !

ment will be soon settled. B's left hand can be operated on in the same manner.

Illustration No. 3. Catch B's left hand or fist in your right, with your thumb on the back, and your fingers pressed into the palm of his hand at the base of his thumb. (It is best for your

forearm and wrist to be at right angles with his, when you make this grip.) Twist his hand quickly to your right and outward, at the same time step forward quickly toward a point at the left, slightly behind him. He must fall heavily or lose his arm.

**No. 3.**



### OYA UBI SHIME or *Thumb Grip*.

Suppose you catch B's right thumb round the waist, just below the first joint, holding it tightly well down in the crotch between your right thumb and first finger, pull and press the ends of your fingers down into the base of his thumb



No. 4—Oh My!

at the back of the hand, he will probably drop to his knees, to save his thumb. See illustration.

Remember that in any rough-and-tumble fight or scuffle, when you can get one of these grips on your man, he is helpless. Always "look pleasant" and *keep cool*. This is often half of the battle.

## TEKO TO TSUPPARI, or *Lever and Fulcrum*.

Every one is familiar with those simple mechanical implements called a lever and fulcrum, with which large bodies or heavy weights can be moved by the use of comparatively little strength.

In many Jiu-Jitsu manœuvres these implements, consisting of parts of your body and those of your opponent, if properly used, will accomplish the most remarkable results with astonishing ease, especially if the fulcrum or lever on which you bring pressure to bear is a weak or sensitive spot on some part of your enemy's anatomy.

Suppose you wish to put a troublesome bore or a belligerent half-drunk loafer out of your place of business. By coming to actual blows you would appear to have lowered yourself to his level; so you approach him as an exponent of the *Gentle Method*.

(1) Taking his right wrist in your right hand quickly, pull his arm out straight, holding it straight across your chest. Now his arm is the lever with your right hand on the end of it; but you want a fulcrum. Slide your left arm under his right arm, reach up high on his chest and grasp the collar of his vest or coat. Your left

arm must cross under his right, just back of his elbow. Straighten your left arm—this is your fulcrum—and pry downward with your right on the lever. He must give up or have his arm broken at the middle. (See ill. 1.)

The same trick can be performed on B's left



No. 1—Come Along.

side by first seizing his left wrist, etc., but in any case all the moves must be made in such rapid succession that the entire act is performed like one motion.

Of course, if he struggles to get away or tries to hit you with his left, pry down on your lever till he obeys your wishes.



Another most effective way is to seize B by the wrist as above, raise his hand a little higher, putting your left through underneath, as per ill. 1, showing first position, and instead of resting your left hand on his chest, hook it on to the



No. 2—"This Way, Please."

back of his head. (See ill. 2.) Push his head downward and forward, keeping his arm out straight, and have the palm of his hand turned upward.

Here you not only have the same leverage as in the other method, but a double purchase, by having your hand on the back of his head, and



can force him to go where you will, or throw him down. If your subject proves an ugly one, you can punish him unmercifully, causing him to collapse by pressing your left thumb into that very sensitive spot under his right ear and just back of his jaw. Carefully search out this spot on your own neck, and a very slight push with the end of your finger will make you understand it. (See No. 7, Diagram A.)

This treatment is almost too cruel to be used except in case of necessity.

Unless you are left-handed, this act can be performed rather more effectively if you are on the left side of your opponent. But, of course, you will act according to circumstance, using such tactics as the occasion may require in any emergency.

## UDE ORI, or *Arm Break*.

B aims a blow with his right at A's chest. A steps back and to the left so that B's fist either passes, or merely grazes him. Now look sharp. (1) Seize B's wrist with your right, and while



No. 1—*You Little*—

you help it along in the direction it has taken, twist his palm upward with his arm well across your body, throwing your left arm over it as in ill. 1, just above the elbow, bringing your left arm clear around till the forearm is just back of his elbow (see ill. 2), and your left hand is

against your chest or grips your coat. Press down with your right. If you have this position correctly, the bony part of your left wrist, just at the base of your thumb, will constitute a sharp and painful fulcrum just above B's elbow. With your left foot just behind B's right heel,



No. 2—Help I

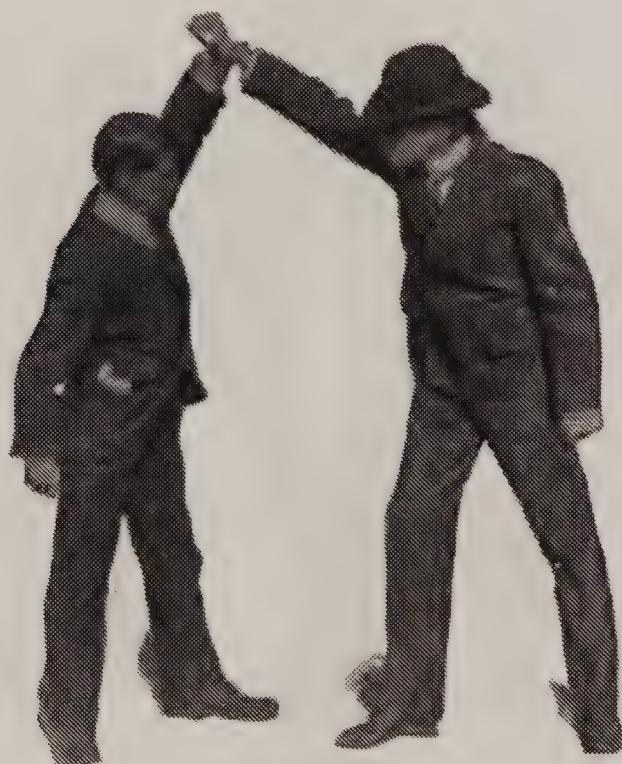
and working the lever judiciously with your right hand, B becomes your prisoner. (See ill. 2.) He cannot even struggle without causing him intense pain or breaking his arm, and by kicking his right foot forward smartly with your left, he can easily be thrown.



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**\*MAWARI KATSU.**

A calmly faces B who lets go his right. A (1) side steps and ducks slightly to the right, throws up his left hand, catches B's wrist, holding it up, as in ill. 1; (2) runs under his arm, and



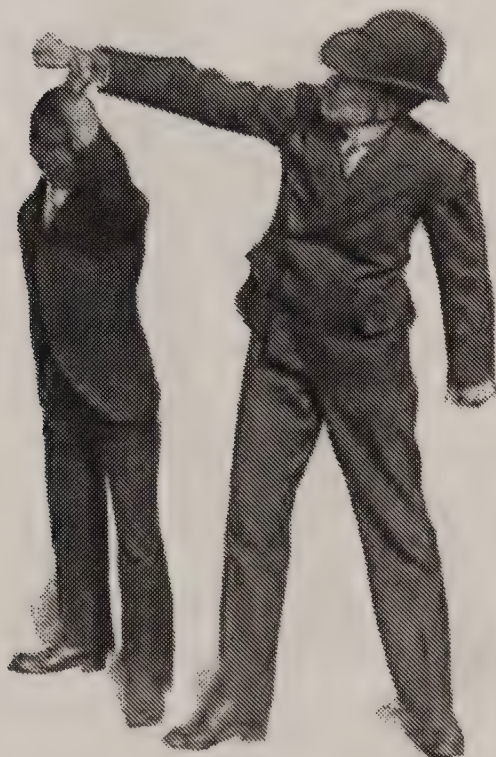
**No. 1—"Right Forward.**

wheeling around to the left, beginning to twist B's arm painfully (see ill. 2), still keeping a tight hold of B's wrist, doubles his arm around behind, pushing against the small of his back, standing

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\*Has no English equivalent.

behind him reaches right hand over B's shoulder, grasping the left side of his jaw, the back of A's right forearm, just above the wrist, high up on B's shoulder, near his neck. Keep your arm stiff using it as a lever with his shoulder as a fulcrum, pry his head up and backward, while



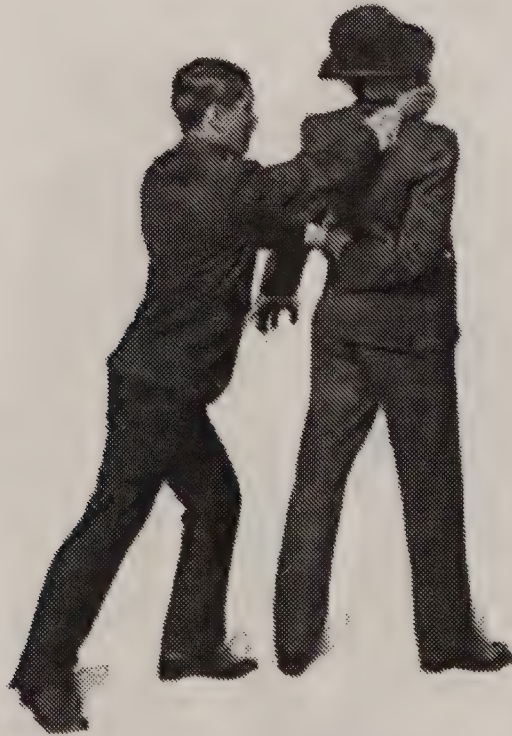
No. 2—' Left Wheel.'

you push inward, with the left hand against muscle No. 9, ill. A, holding his right wrist, thus having him at about arm's length; as per illustration 3, "Forward, *March*."

Practise the manoeuver till you can do it quickly and correctly.

Look over diagram A and you will discover some very sensitive spots to be reached when performing the above trick. (See No. 9, ill. A.)

Locate this on your own back or that of your practising mate, by probing with your knuckle or the end of your finger. If you press on this



No. 3—"Forward, *March*."

spot, and twist a man's head around, using the terrible purchase thus secured, your opponent will not only suffer great pain if he resists, but will be compelled to do your bidding, even if you don't choose to break him backward, with a heavy fall.

Almost invariably a man is so surprised and



puzzled the first time this trick is played on him, that he offers no resistance till it is too late.

Somewhat similar to the above manœuvre is the following, to be used for capturing your man whether he is disposed to fight or not. Seize his left wrist in your left hand, pull it slightly forward, and diving under with his wrist still in grasp, wheel to the left, and facing his back, double his arm and push his wrist well up between his shoulders, thus laying bare another sensitive nerve (ill. A, No. 8) near the left shoulder-blade, and grasp his jaw in the same manner as in ill. 3.

There are also several throat holds and pressures on sensitive spots in the neck, which may be used with the last two exercises only in cases of necessity, where severe punishment must be inflicted. These and others will be referred to later, when you are further advanced.

It is best to take up these lessons in the order laid down herein, as the fundamental principles of the art apply to nearly every manœuvre in use.

## ERI SHIME—*Collar Grip.*

Here B aims a vicious blow at A's right eye. A (1) ducks slightly or falls back and side steps quickly to the left. As B's fist reaches no obstruction and hits nothing but the air, the right side of him will lurch forward slightly,



No. 1—"Just Missed Him."

lowering his arm. (2) Now quickly throw up your right arm at right angles to his, giving his arm a push, keep him going, and turn him slightly to the left (see ill. 1). Slide your right arm over his and across the front of his throat,

getting a grip on his left shoulder or collar under the ear with your right hand. Your right foot will be between and behind his feet and your right hip against his. With this terrible purchase and the strangle hold on his throat, you have only to lean forward to throw him



No. 2—Helpless.

backward (see ill. 2), causing him to fall several feet away, gasping for breath.

This question always naturally arises: "What will the other fellow be doing all this time?" Look ill. 2 over carefully and see if there is anything he can do during the half second employed by this performance. B has no strength to pull



your arm away from his throat, when his back is bent in that position, and he is possibly short of wind. After you get this just right, you will find it very simple and easy, as well as very effective.

How do you use B's force to your advantage here?

In the first place, the unused force of his blow throws him forward and turns him to the left, bringing you very near your position for the throw; and in the second place, he is sure to react from his forward lunge, thus helping you throw him backward.

A short time ago a big, well-built, two hundred pound sailor ran amuck on 125th Street, New York City, and tackled a Japanese student about half his size. When the latter saw that a fight could not be avoided, he took three terrific falls out of the marine, in rapid succession, and when Jackie did not arise after the third, he quietly disappeared in the crowd. A close observer however, noticed that one throw was a backward one and that in the other two the sailor was thrown bodily over his opponent's head, landing in every case on his head and shoulders.

While this may seem incredible, if you will carefully study and practise the following trick, you will find it a rather simple matter after all.

SHOINAGE—*Throwing over (dumping) the load.*

B leads with his right. A (1) ducks, turning to the left, throws up his left hand and catches B's right wrist, as in ill. 1; A wants to use B's force again, and (2) stoops low in front of him,



No 1—"Going——"

pulling on B's wrist in the direction in which it has started, and downward, over his left shoulder, catching B's right leg just back of the knee (ill. 2.) By this time, B has lost his balance,

and is falling forward over A. (3) Now A suddenly rises and sends B flying over his head to the left. (See ill. 3.)

If this act is performed properly, A uses B's force to a large extent, as B continues to move



No. 2—"Going!"

in the same direction, from the start to the finish.

You can perform this trick with a man who merely catches you by the collar with either hand; but as you may lack the opportunity to use his force unless he also pushes you back-



ward, it is necessary to stoop, pull him forward, and make him lose his balance as quickly as possible.



No. 3—"Gone".

## A'TEMI or *Quietus*.

In this act B aims a blow with his right at A's head. A (1) drops under it by bending the knees, letting B's fist pass over his left shoulder. This will bring them close together, which is just what A wants. As B reacts or



No. 1—A Bad Jolt.

starts to come back into position, A (2) steps forward quickly, with his left foot just back of B's right heel, jolts B's chin up and backward with the lower part of his right palm, while hitting him in the back on No. 9, ill. A, with his

left hand partly closed, and pulling B's back inward while pushing the other way with the right hand on his chin, throws him backward. (See illustration.)



SIMPLE JITSU *vs. The Ordinary Push, Punch  
or Grab.*

Suppose B facing A, reaches out his left for a body blow, a push or grasp of watch-chain or collar. Remember ill. 3, p. 12. (1) Swing your

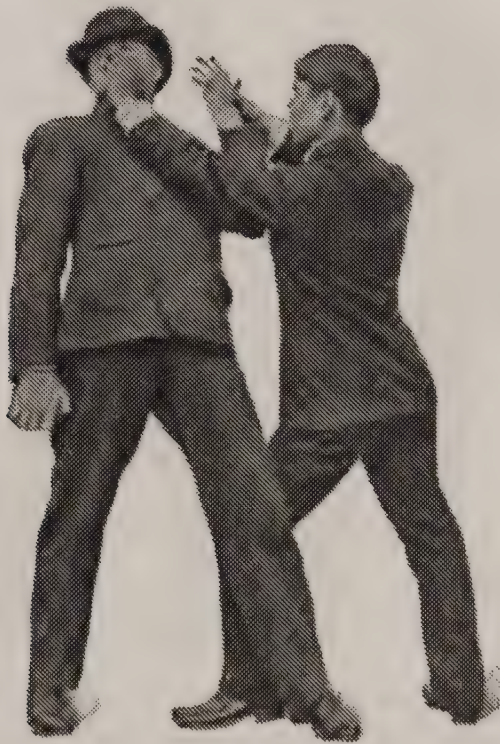


No. 1—Ouch!!

right around so your arm will be at right angles to his, grasp his left hand in your right, your fingers pressed into his palm and your thumb on the back of his hand. (2) Swing it upward and outward to the right, pressing downward.

If there is much resistance, push the ends of the fingers of your left hand against the back of B's left hand, a little below the knuckle of his little finger, rushing forward and to the right, get your left foot behind B's left heel as in ill. 1, (3) and throw him over your left hip.

If your left hand is not otherwise engaged, it may be used at the last moment to push B's chin backward and promote his fall. (See ill. 2.)



No. 2.

MIZU NAGAESHI, or *Tumbling Over Like a Water-fall.*

This is an act in which B reaches out with his left, to strike A on No. 12, ill. A. A (1) recedes or side steps, and with his right hand grasps B's left wrist on muscle No. 1, ill. A, and B's left elbow with the left hand, twisting



No. 1.

the elbow toward B's right, and his hand in the opposite direction; and (2) trips B's left heel forward with the right foot, throwing him over backward. (See ill. 2.)



If B should happen to hold his arm straight, instead of in the "V" position, make him bend it by giving the middle of his arm a sharp rap with the side of your left hand, or the ends of the fingers.



No. 2.

Of course, if B should lead with the right hand instead of the left, you will use the same tactics applied to his right arm, elbow and right heel.

As the trip is made with your right foot, B should be pushed away from you slightly, in order to throw his weight on his right foot, thus releasing the pressure on his left, making it easy to trip it forward and upward.

## SORA TOWOSHI, or *Sudden Fall*.

Suppose B seizes A by both shoulders or throws both arms around him. A facing him, (1) at first apparently yields, then quickly jams his right elbow into B's Adam's apple,



No. 1—"Don't Crowd!"

No. 6, ill. A, as he swings his left arm across B's back, his left fingers forming a hook into No. 9, ill. A., and (2) throws B off to the right, as per ill. 1.

Get familiar with this hook-and-strangle combination. It is an excellent defense when

taken at close quarters, and terribly effective, especially when A comes down on B in the fall, as B's head always strikes first.

In a sudden clinch it is better to appear passive at first, and wait for an opening to secure the above hold, than to waste your forces



No. 2—"Excuse Me."

resisting your opponent, as he will expect you to. This causes him to be less strenuous, and gives you a better opening.

The desired result can usually be accomplished by seizing B's right elbow (or left as the case may be) with your left hand and jamming your right elbow against his throat, as in ill. 2.



## CONDUCT OF THE *GENTLE ARTIST*.

The foregoing pages have only treated of JIU-JITSU as a means of self-defense, rather than as a mode of attack. Self-preservation is properly the first impulse of human nature, and should, therefore, always be considered first.

A nation which attempts to invade foreign territory without first looking to its home defenses and establishing an adequate and convenient base of supplies, would be considered very ill-advised. Likewise, the student of the *Gentle Art* should become something of an adept in the application of its principles as a means of defense, before going forth looking for Goliaths to conquer. Moreover, according to the Japanese code at least, the unnecessary or unwarranted attack, without a much better excuse than the display of one's skill, is considered inartistic, if not vulgar.

Of course, "the glory of a young man is strength" and skill in personal encounter. Add to this even a moderate knowledge of this peculiar, wonderful science, and the temptation to cause surprise by some unusual unexpected manœuver, is often too great. But it is better to observe Shakespeare's rule, not to seek a quarrel, but being in one, to so conduct your-

self that your enemy will ever after beware of you.

If you study thoroughly and carefully practise these lessons, you can, without fear of bodily harm, meet the attack of any man or crowd of men (for only cowards will unite in attack against one man, and cowards are easily whipped). But one of a mob can get at you at a time, especially if your back is against the wall, and a knock-out jab in some weak spot on one, a broken arm or wrist on another, will be sure to dismay the rest.

With this slight caution we will proceed with our studies.

When attacked by an enemy, the use of his force for your benefit is entirely practicable and of great advantage; but when you are the attacking party and the enemy passive, the strategic value of his strength is not at first to be counted on, though you will often find it easier to get him into the desired positions than when he is acting on the offensive, with muscles more or less rigid.

If a man intends to rob or injure you, it would be very foolish to wait till he has "struck the first blow." In the case of an insult which requires redress, a threat, or even an *attitude* which warrants your acting, it is better to remember David Haru n's maxim, "do to others

as they would do to you, but *do it first*" and render your enemy *hors du combat* as quickly as possible, even to the extent of taking him unawares, than wait for a better cause till he has maimed you.

A large number of the acts already explained can be easily performed as a mode of attack if you assiduously cultivate the necessary self-confident, yet pleasing attitude, allied with an agreeable manner, toward the very man you intend to break in two.

This is where the Japanese exponent of the *Gentle Art* shows the combined skill and genius inbred for centuries. This peculiar mixture of diplomacy and stratagem politely approaches his man with that unfathomable, yet kindly smile, which gives no hint of his intent, and suddenly entangles him in a grip he cannot break. The arrested party ceases to struggle, it is too painful; but uses his tongue. "You little fiend you are breaking my 'arm' or 'back.' "

Still smiling, this Japanese policeman will reply: "Your gracious pardon, noble sir. I would happily relax my hold if you honorably promise to accompany me to my august superior whom I unworthily serve."

All this would seem a ridiculous ceremony of arrest in this country, but it will serve to show how *manner* is made an important feature in



the practice of this art, just as it always has been a most potent factor in all our dealings with mankind.

Emerson says: "Give a young man manner; and he has the mastery of palaces and fortunes wherever he goes. He has not the trouble of winning them; they solicit him to enter and possess."

While practising the *Gentle Art*, cultivate this pleasing manner and you will find victories infinitely easier to win, and it serves to conceal your purpose to the very end.

If you expose your feelings, fly into a rage, approach your enemy with loud accusations, vile epithets, and shaking of fists, it is obvious that you are not only needlessly wasting your forces, but also foolishly arousing his; making the task before you all the more difficult. "Strike without threatening." Be calm, cool and pleasant. The easiest way is the best. Never crow over a defeated opponent. Maintain your friendly attitude.

## JIU-JITSU against *WEAPONS*.

Now suppose B has a gun in his hip pocket, and for the sake of the public safety you wish to disarm him—at twenty yards JIU-JITSU would be of no use, especially if he got the drop on



you—so get next to him in the manner least liable to betray your design. When a man is carrying a gun with any intention of using it, he shows it by the tell-tale action of his right arm which he seldom allows to hang down straight by his side, more than a few seconds at a time; but keeps bringing his hand up toward the side

pocket of his trousers, forming an angle with his elbow, or a sort of a loop between his body and right arm.

This loop is your opening: (1) Slip your left arm through this, carrying your left hand around so that it will press the top of his right arm a little below the shoulder; (2) Put your right hand over the other way and grasp the back of your left hand, twisting B's right elbow up almost behind you, pull down hard near his shoulder, stand close to his right side, your right leg to the right and in front of his, and your left behind it. If necessary, you can pull him downward and to your right till he falls, or reach down and get his gun when he is bent low enough to lose his balance, see illustration.

With a very little practice, you will see that it is a very simple matter to capture any man with this grip and hold him so that he cannot reach you with the other hand, or struggle effectively. A policeman drawing his club can be captured and subdued in the same way.



## REGARDING THE ARM TWIST.

In this act, A (1) with his right hand, seizes B's left hand (we will suppose both hands are hanging down) in such a manner that A's palm covers the back of B's hand with the ends



of A's fingers overlapping into the palm of B's hand, just in front of B's thumb, while A's thumb comes around the opposite side just at the base of B's little finger. Now if you have this just right, wheel around so you will face nearly the same way as B, and thrusting his

hand toward the left, *i.e.* outward, double his elbow up with yours along with it, as in illustration.

If he should prove refractory and resist this action, just punch the inside of his arm opposite the elbow, with the ends of the fingers of your left hand, or give it a stroke with the outer edge of your left hand to make him bend his own.

Now a gentle twist of his wrist and a squeeze of his hand at the same time, will be almost more than he can stand; but if he tries to turn and hit you with his right, just reach across with your left, and push your fingers against the left side of his jaw, pushing his head to the right, while you twist his left hand the other way. This last move will relieve him of any starch he may have left, and he is sure to wilt, especially if your left thumb presses against No. 7, as per ill. A.

## SORA TAWOSHI, or *Sudden Fall*.

This act is one of the simplest and easiest methods for the attack and sudden overthrow of a man you wish to arrest or punish. (1) A comes up on the left side of B, and as his left hand hangs down by his side, A slides the fingers of his right, across the inside of the fingers of B's left hand from the outside, as far as the base of A's fingers—now A's fingers lie across B's at right angles. A presses his right thumb into the back of B's hand just at the base of his forefinger, whirls his hand upward and backward toward his shoulder, of course bending his arm at the elbow, with the assistance of your left hand, if necessary. Keep your feet well apart, the most of your weight on your left, and have your right foot directly behind B's left. Now twist his left hand outward and backward with your right hand and push inward on his elbow with your left. (See illustration.)

Now if he will surrender or march wherever you guide him, just maintain your hold, and carefully keep step with him. If he will not yield, hook your right foot on the back of his left heel, and using this double grip you have on his left arm, first push him to the right to loosen



his left foot, and then throw him over backward quickly. While the above is the best way to grasp his hand, almost any Jitsu hold with the usual painful twist, will be nearly as effective.

Another way to perform the same trick is to



catch B's left hand in the same manner and twist it up to his shoulder, then slide your left in under B's left—laying your fingers on his or in his palm, releasing your right hand. Push in his left elbow with your left elbow and reach across with your right hand, catching B under the chin; pull his hand backward, and

then, using both hands, with your right leg behind, throw him backward as heavily as the occasion may require.

Always bear in mind that when brought into practical use, these movements must be accomplished very quickly. Moreover, you will not always find an opponent posing with his hands and arms in just the position herein described. His position might be a more convenient one, or less so. In any case you are to watch or provide an opening, and perform the act best suited to the occasion, or required by conditions.

## NODO TSUKI, or *Throat Push*.

Here is a simple and very easy method for a quick throw to be applied to a thug, bully or human hog, who crowds men, and roughly pushes aside unprotected women and children in his anxiety to get the best seat in a car or



public place. It will serve equally well if he tries to "sneak" your watch, diamond stud, or, if you are a lady, your chatelaine watch or brooch.

(1) A steps forward with left foot so that it will be just behind B's left leg, to prevent



him from stepping backward with that foot, catch his left sleeve up near the shoulder with your right hand; with your right foot well braced behind, lean forward toward B's left shoulder and slide your open left hand, held stiff, up under or between his arms and drive the ends of your fingers into his Adam's apple.

Remember and use your *open* hand. To use your fist would be considered inartistic as well as contrary to the rules of JIU-JITSU. (See illustration.)

A woman can perform this trick as well as anyone. It requires but little strength, though the act must be performed instantly, almost as if it were only one motion, and quietly without a word or even a threatening look to arouse your enemy's combativeness.

## TAKU (*Compound or Double*) JITSU.

In a crowded car or public place it is a favorite method with the light-fingered gentry, who wish to relieve you of some small but valuable portion of your burden, to come up behind you, reach through under your right or left arm and gather your watch; or, if you are a lady, the pocket-book carried in the hand or shopping-bag hanging at your belt. He realizes that if you feel his deft "touch," you will not look for the intruder behind you or on your left side, when he is "working" at the right or in front of you.

He will attract your attention in the opposite direction, and when you discover your mistake, it is too late. While your suspicions are being aroused against, or you are openly accusing the person in front of you, the real thief vanishes.

Now these pickpockets use both hands. If you carry your purse in your left, the thief is most likely to turn your attention the other way by putting his right arm around your waist, as if he were trying to hug you, (if you don't know what hug means ask someone who does) while he snatches your purse with his left.

Now don't get excited. Seize his right hand in compound Jitsu grip, with both of yours,

letting your purse go—you'll get it later; press your thumbs into the back of his hand and dig your fingers into his palm (see ill. 1) and, still maintaining your grip, wheel around to the right, turning his hand up and backward till he drops to his knees. You will be *astonished* to



No. 1—What's This?

learn how little strength is required to accomplish this. Now, when you have him in this position, if you are a real Japanese artist, you will remark with a kindly smile as you easily hold him with your right hand: "My dear sir, I trust you will suffer no great inconvenience in remaining as you are till a policeman arrives,



and I can then bid you good-bye." Rest assured that he will "be good." (See ill. 2.)

Be very careful in trying this act with your practising mate. You must go very slowly, using very gentle pressure, or you will twist an arm or wrist out of joint.



**No. 2—Now, Will You Be Good?**

This trick can be performed on the left as well as the right hand of your opponent. All you want is to get that compound or double grip, and no matter whether it be on a thief or a masher, the terrible effect is just the same; and whenever or for whatever reason, you catch a man's hand in the above position, he becomes your prisoner instantly.

## REGARDING POSITION.

In a good many of the preceding lessons, the manœuvres are based upon the assumption that your opponent is acting in a certain manner, or posing with his hands, etc., in a given position; and it may be reasoned that few men will be so accommodating as to pose on all occasions and under varying circumstances, in just the position desired to insure the greatest facility in performing the trick you have in mind. While this point is well taken, it must be remembered that for every position in which you will find a man, whether natural or strained, and in every condition, whether active or passive, there is *some* proper and *effective* mode of attack or defense, which may be varied when necessary to suit such conditions, resistance, etc., as occasion may require.

With a little practice of the different movements, you will get in the habit of *thinking* of the proper movements to be employed as soon as you encounter an enemy in *any* position, or frame of mind.

Moreover, if you cultivate the proper *attitude* and *facial* expressions, you will often be able to "*lure*" your opponent into the position desired, for an easy capture.

## KURUMA KAESHI, or *Whirling Turnover*.

Among the many ways to approach, attack and capture a man in a passive state, the following is simple, easy and certain.

Let us suppose you wish to begin an action against B who is standing with his back to, or walking away from you. Remember the strangle hold taught you on page 25, ill. 2. (1) Reach over his right shoulder, throw your right arm around his neck, grasping his left shoulder near the neck or his collar under his ear, with your right hand, at the same time giving him a quick, hard push, almost amounting to a blow, with your left hand (partly closed) on the left side of the left buttock, on No. 10, ill. A.

(2) Step backward with your left foot, dropping on your left knee, keeping both your hands in the same position, so as to pull B over backward with your right arm across his throat, and guide the spot where your left hand is, onto your right knee. This will throw B's feet in the air. Now as he comes over, he will turn toward the left and put out his left hand to save himself. (3) Catch his left by the wrist, pulling it out straight to the left so he will fall flat on his face, with your right arm in the same position as at first, or nearly so. (4) Put your right



knee on his left side on No. 9, ill. A., and pull out your right hand with B's chin in it, twisting it up to the right, your left knee will be on back of B's left arm, just below the shoulder, your left hand pulling up on B's left wrist—judgment in your favor. No "defense" will be put in, if your action is quick and decisive, consisting of about three motions.

In this, as in all other acts, the movements must follow each other in *rapid succession*, without the least *relaxation* or *hesitation* at *any stage* of the manœuvre. Get your man down before he has time to think, and hold him, so that he cannot struggle.

Some artists will catch B's left hand with their left, while garrotting him as above with the right, pulling B's left down for the left hand push, near B's left hip, holding it throughout the performance; but this is not always convenient or advisable, unless you happen to find B's left hanging by his side, or behind him at the start; and besides, B is sure to put it just where you want it, when he comes over during his fall.

If, however, you catch his left at the start, see that you get the palm twisted outward, bringing the back of his elbow against his back so he cannot bend his arm. Your grip in this case will have to be just above the wrist, on muscle

No. 1, ill. A., in order to get your left hand push in the right spot.

This throw and hold down can be accomplished in the same manner should A begin with the left hand and finish as per illustration.



**"Counting Him Out."**

## LA GARROTTE Á LE JUPONAISE.

If a man be sitting in a chair, you can approach him on the right side or slightly behind, reach over with your left hand hooked under his chin, or seize his forelock, pull his head



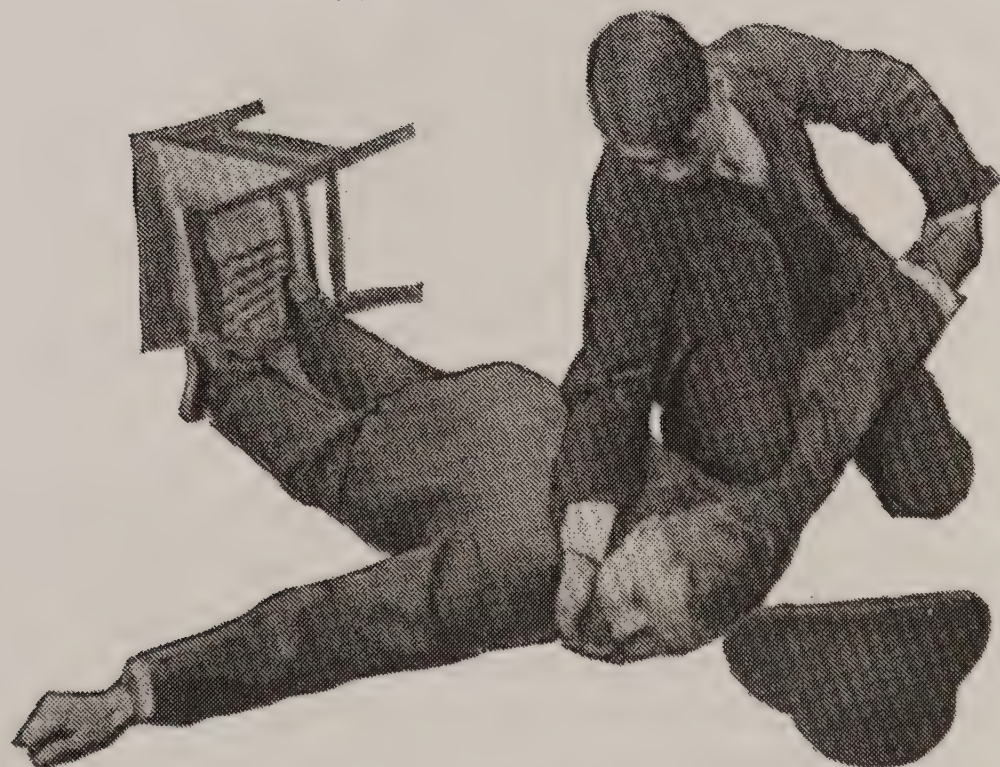
No. 1—"Oh——"

backward forcibly, and reach around his neck with your right hand and grasp his collar under his left ear (see ill. 1). Now he is sure to put up his left, to get your right away from his throat. Catch it with your left, twisting it





No. 2—"This is so——"



No. 3—"Sudden !"

around to the left and backward (see ill. 2), and as you take your fall with B in the same direction, kick the falling chair away with your right foot. This move will be unnecessary if B is found sitting on a stool, *i. e.*, a chair with no back. In that case you must drop on your left knee, bending B over your right knee in the same manner as in Kuruma Kaeshi p. 55; and in any case get him into the same position in the fall, using the same method for holding him there. (See ill. 3.)

## CHAIR ARREST.

Here is another way to arrest a man sitting in a chair, without throwing him.

(1) A goes up behind B, throws his right arm across B's throat and grasps B's collar just



Chair Arrest.

under his left ear, so that the bony part of his wrist will press B's Adam's apple, step, to the left, tightening your hold.

(2) As B's left hand comes up to defend himself, slip your left arm under his left arm above his elbow, pull his arm up and backward so that



you reach across the back of his neck. and grasp your own right forearm. See illustration.

In his endeavor to pull his left arm down, he presses his neck forward against the edge of your right wrist.

If he pulls at your right elbow with his right hand, he merely aids you in strangling him. In other words, everything comes your way if you get this compound grip just right. He must yield.

If B has a gun in his right-hip pocket and draws it, you will crush his throat instantly. A man unable to breathe, cannot shoot; moreover, if he did, he would be more likely to puncture some part of himself than you.

## ARRESTING A POLICEMAN.

Some time it may become necessary to arrest a policeman; and in that event, all you have to do is to carry out the following instructions with celerity and precision.

Get on his left side, a little at the rear, (1) with



A Weak Spot in "Copper."

your right hand catch hold of the lower end of his club which hangs in his belt at the left side, and turn it outward to the left and upward, so that it will bear across his left arm just above the elbow; while you are doing this

with the right hand, catch hold of his left wrist with your left hand, holding his arm back against his club, to keep it straight, and with your right hand push the top end or handle of the club against his left side, just above, and slightly in front of the pelvis bone on No. 11, ill. A., as per illustration. This hurts terribly in two places; the middle of his arm and at the end of the club in his flank. Be careful of the latter point. It is one of the knock-outs of JIU-JITSU and apt to cause collapse.

The writer asked permission to try this experiment, just for practice, on a New York policeman, and after grasping his left wrist and turning up the club in the above manner, as if it were one motion, the officer was asked what there was for him to do in a case like that. He replied, between gasps of pain, that there was nothing he could do without breaking his arm or killing himself.

The Japanese perform this trick in the same manner against an opponent carrying a sword in his belt or girdle.



## SCIENCE, STRATEGY AND COURAGE *vs.* WEAPONS.

In the border drama of the Wild West, as well as in the so called "detective" stories, the hero is always depicted with a "gun."

Now this is rather false and misleading, to say the least, and represents conditions which rarely obtain in every day life.

This sort of "literature" (if it is permissible to dignify it by that name) contains few, if any, examples of true physical courage, and none of a high grade of strategy or scientific skill, based on anatomical knowledge and experience in actual personal encounter. Its highly colored romances are wholly unreal, and the theories employed in the "heroics" are not susceptible of practicable demonstration.

Your true hero is not the man who dreads the fists of another, and always carries a revolver in his pocket to "protect himself" or frighten the timid. On the contrary, he is the quiet, self-possessed man who, calmly relying on nature's weapons, gets "next" to his enemy no matter what may be the apparent odds against him, and does his best to work out his own salvation in the best manner possible. Such a man will inspire the respect and admiration of

friend and enemy alike, even though defeated. Give him but a *moderate* knowledge of JIU-JITSU and he becomes invincible.

On the other hand, a man who thinks he must "go armed," generally does so because he has no confidence in himself, and he may therefore be safely rated as a physical and moral coward. Besides this, the very possession of a gun endangers his own life as it gives his enemy an excuse to kill him. It is so easy to make the claim that he was trying to draw it. And finally, the habit of relying on such weapons has a deteriorating effect on your courage, while the practice of doing without them, produces the opposite effect.

It is better to inform your opponent at the start, when a fight is imminent, that you have no weapons, thus intimating that you need none, and showing your empty, open hands in proof. This not only worries him, but removes any excuse he may have for using a weapon on you, if he should have one.

You have been told already how to handle a man who has a gun in his pocket, or tries to "pull" it. The following lesson will show you a surprisingly easy way for disposing of the man with a club, even though he be a big policeman.

## TAKA TOOI. (*High Catch.*)

Let us suppose B, with a club in his right hand, attacks A, trying to hit the top of his head. A calmly faces him as though he would receive the full force of the blow without resistance, but watching B carefully.



No. 1—"Held Up."

When B attempts a stroke, (1) A steps quickly forward with his right foot, at the same time throwing up his right arm on a slant as if to receive a glancing blow on right forearm, but catches B's wrist instead (see ill. 1), giving it a smart "yank" toward him, and twisting it so



the palm of B's hand points backward, wheels a little to the right, keeping up the pull on B's wrist. You will note now that most of B's weight is on his right foot, as he had that foot forward when striking at A. But, if this does not happen to be the case, it will make little difference.



No. 2.

When A makes the pull and twist, he throws out his left leg sideways to the left, so the left side of his foot strikes B's right leg on No. 13, ill. A, at the same instant giving a hard blow or push with the palm of his left hand against the back of B's right arm near the shoulder,

throws him forward on his face, and (2) dropping down on his right knee, places his left knee on the back of B's right arm above the elbow, and still holding B's right wrist firmly in his right hand, holds it up to keep B from struggling (see ill. 3); or reaches his left



[No. 3—Held Down.

over B's left shoulder, gets his chin and pulls it up to the left (see ill. 3, p. 59).

Though this requires a long explanation, the trick should be performed in half a second.

If B attacks A with a sword, the same movements are to be employed.

If he attacks with the left hand, A will use the same tactics on that side, using his left hand to grasp B's left wrist and tripping him with the right foot, etc. The result will be the same.

It is best to go over the above movements carefully and slowly at first, getting your po-



No. 4—Drop it !

sitions spaced just right in order to keep your balance and make B lose his.

This act may be varied by first catching B's descending wrist in both hands, and then twisting it down and back and throwing B on his face and holding him down as above.

In desperate cases, some wrestlers after catch-



ing B's wrist and turning the inside of the arm downward, grip the back of the arm above the elbow with the left hand, and place the left knee on B's elbow (see ill. 4), either breaking his arm or causing him to yield. "Drop it."

Be careful in practising this, as it will only take slight pressure with the knee to break your opponent's arm like a straw.

It will be well while learning, to take up this trick piece by piece, studying first how to grip B's wrist with a sudden "yank" and twist, not completing the throw and final hold till sure of your footing in the first principles.

You will readily observe that there are many occasions when this valuable lesson can be put to practical use. Under other conditions than the above, A may use this method for attack when B is *passive*, whenever he can get that first grip and pull.

It is safe to assume that any man, not understanding this art, who attacks and is defeated by you according to this rule, will be satisfied ever afterward to observe you with keen interest—from a safe distance, and treat you with respect.

## JIU-JITSU *vs.* BOXING.

The average American or Briton is much more apt to use his fists than a club. The former, he always has "at hand." The latter, seldom. In America the cane is now rarely carried, except under conditions which render fighting impossible; and the small, useless "stick" or umbrella always found with the Englishman, would be a very poor weapon at best. In both countries the use of the fists is taught and practised from childhood up; and since it is with these we have to deal most frequently, a number of lessons in defense against them, will now be given.

## TAKA BASAMI (*High Pressure*) vs. FISTS.

A man accustomed to use his fists, generally "leads" with his left, while he guards and follows up with his right; so we will suppose B reaches for A's face with his left, turning slightly with



No. 1—"Getting Next" to Him.

his left side toward A, who (1) stooping slightly, steps forward with his right foot, at the same time giving the outside of B's left elbow a sharp push inward with the palm of his right hand, ill. 1, and (2) stepping quickly behind B with



his left foot between B's heels, his left arm across B's chest, the hand gripping B's clothing or neck under his right ear. (See ill. 2.) (3) With his right hand A gives B a hard push or jolt at the base of his spine, which sends the middle of B's body forward, and throws B down



No. 2—He Has Him—

on his right side, placing his left knee on B's left side on No. 9, ill. A. (See ill. 3).

Be careful not to press too heavily on this point or you will stop B's breathing. It is better if B struggles, to seize his left wrist in your right hand, pull it backward, getting his arm across your right knee, just back of the elbow.

and pry down with this fulcrum and lever, at the same time pushing his chin toward his right with your left hand, and, if necessary, your right thumb on No. 7, ill. A.

Should B attempt to strike the first blow with his right hand, the same tactics will be



No. 3—"Turned Down."

employed by A, on the opposite side, using his left hand to throw B's right arm aside, and stepping forward with his left foot in the first movement, and so on to the finish of B.

In using Taka Basami, some wrestlers, after knocking B's left arm aside, throw the left arm across B's chest as above, step forward with

the left foot, seize B's right shoulder with the right hand—placing the right knee against B's left flank on No. 9, diagram A, literally holding him up, causing him to yield.

As a further variation, and where severe punishment is required, instead of pushing B's left arm aside with his right, as in ill. 1, A will use his left hand in the same manner and with the fingers of his right hand closed to the second joint, deal B a hard blow or punch against the point No. 9, diagram A, bringing the contest to an end.



## TAKA TOOI, or *High Catch Applied to Boxing.*

Suppose B aims a blow with his left at A's nose. (1) A leans back slightly or stoops, throwing up both open hands with the base of his palms together, catching B's fist in both hands



No. 1—"Caught on the Fly."

with thumbs against the knuckles of his first and little fingers, the ends of A's fingers pressed into the opposite side of B's palm or fist (see ill. 1). (2) A brings B's hand over to A's right and downward, bending B's hand toward B's shoulder and pulling in the opposite direction,

still twisting it over toward A's right, at the same time stepping smartly back and to the right with his right foot, and throwing out his left foot, trips B's left foot, causing B to fall on back of head, as A is still holding B's left hand. (See ill. 2).



No. 2—"A Shame to Take the Money."

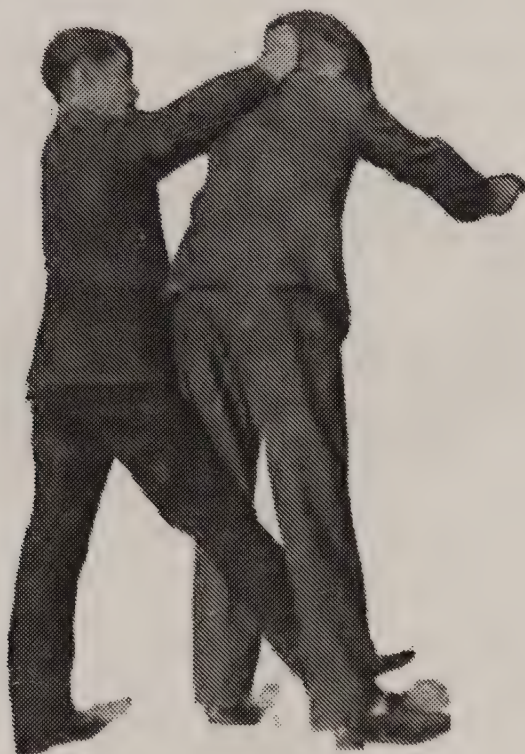
Do this all so quickly that the pull on B's hand will be continuous, and the force of his blow used from first to last in the direction in which you lead him.

This particular defense is not only a severe defeat for your opponent, but is accomplished

so easily, that according to a popular phrase, "It seems a shame to take the money."

Another good way to meet a fistic attack is as follows:

When B leads with his left, (1) A steps forward with the left foot, throws up his left arm



No. 3—The Unexpected.

to ward off the blow to the left, or push B's left arm at the elbow with the right hand, as in ill. 1, p. 72, (2) and as your left arm passes under and up in front of B's, step quickly forward with your right foot behind B's left leg and through between his legs, in front of his right, at the same time giving him a smart jolt with the base



of your right palm (fingers half closed) against the back of his head, the back of the neck, or between the shoulders, throwing him forward on his face (see ill. 3). Do not use the closed fist or the ends of your fingers around back of his neck or near base of skull, it is liable to do serious harm. In this manoeuvre, it is best to ward off the blow, and take the two steps forward, with the knees slightly bent. This makes it easier to tangle B.

## HICKI OTOSHI. *Tip and Fall.*

The Gentle Artist of experience carefully watches his opponent's feet as well as his hands, taking into account the intensity of the action, B's mental and physical attitude, the position



No. 4—A Japan Kneesy Way.

of his legs, feet, etc., performs a series of movements best suited to the occasion, and the degree of severity with which it is necessary to punish the enemy.

Sometimes B comes on to strike, resting

nearly, if not all his weight on his left foot; then A also bears more on his left foot, and when B launches the blow, (1) knocks it aside, with his left forearm against B's wrist and (2) then giving it another push at the elbow with his right, as he *whirls* quickly on his left foot and (3) deals B a heavy hook trip just behind his left knee, with his (A's) right foot (see ill. 4). This whole trick must be performed as one movement. As B's weight is on his left foot, A's quick trip bends his knee forward, and he falls on his hands and knees. This is mild treatment.

Some Jiu-Jitsians will "duck" under a blow, whirl quickly to the left, and without using the hands at all, get a fall at B's expense by the right-foot trip alone. In this case it is best to be sure your left foot is placed a little to the left of B's left foot.

Here again the force of B's blow carries him forward, making his fall more severe.

These tactics can be reversed where the opponent leads with the right instead of the left.



TAKA TOOI or *High Catch*, is often employed where only light punishment is to be administered, in the following manner:

If B is not accustomed to boxing or is left-handed, he will lead with his right. In this case A (1) steps back with his right foot, stooping slightly, *i. e.* by bending the knees only, throws up his right hand with the palm to the right; and catches B's right wrist with a sweeping grasp to the right, which pulls B's arm along in the direction in which he sent it. (2) Throwing his left foot out, trips B on his right ankle, at the same time giving him a hard push with the left hand against B's right elbow, throws B on his face, releasing hold on him as he falls.

This is similar to first part of lesson for defense against use of a club.

It can be used in the same manner, in reverse order, if the attacking party aims a blow with the left instead of the right.

### TAKA TOOI.—*Continued.*

Here is another way to give a man an awkward surprise.

B aims a blow with his left at A's face. (1) A suddenly grows short by bending the knees slightly, and places his left foot forward, a little to the left of B's left foot, at the same time using this left foot as a pivot, whirls to the left, using his left hand for that catch and *pull* on B's left hand, his right hand against B's left arm just below the shoulder and with his right knee, knocks B's left leg just back of the knee, sends him sprawling on his hands and knees.

This act must be performed with one continuous whirl-grip-knock-and-push.

Some Japanese gymnasts when attacked, will crouch down, whirl on left foot, and without using either hand, knock away their opponent's, underpinning with this knee trip alone.

If the occasion requires, it may be followed up with some of the hold-downs taught in the preceding pages, though for the sake of practice and the acquirement of self-confidence, it is better, in the case of a mild attack, to let your man get up and take another fall or two, each

time in a different way, if convenient; for know this—if in this new art, you employ half the skill and practice brought to bear by the average boxer (not the Chinese kind), you will be invincible by any except an accomplished Jiu-Jitsian; but they are very rare in this country, and even when found, are not looking for trouble.



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## KOSHI KURUNA, or *Back Wheel*.

Koshi Kuruna or Back Wheel, is one of the favorite tricks of Mr. R. Yamashita, the well-known Japanese author and gymnast. This act is performed in a slightly different manner



No. 1—Oh, I Don't Know.

by Prof. Uchimura, instructor in JIU-JITSU at Harvard University. It is therefore deemed advisable to give the different versions of both these famous teachers, and let the reader judge of their merits, and have an opportunity to use

either, whenever he finds it best suited to the conditions under which he is called upon to act.

This is essentially a wrestling feat, and according to Mr. Yamashita, is performed as follows:

B approaches A from behind, throws both arms around him, and holding A's arms close



[No. 2—Losing His Balance.

to his sides as in ill. 1. (1) A drops down on his right knee, thus loosening B's hold, seizes B's right wrist by the muscle No. 1, ill. A., pulls it forward, twisting it to the right (see ill. 2), causing B to lose his balance and fall forward over A's head, with all the force A

has a mind to give him. This must happen, as the lower part of A's back is firmly against B's lower forelegs, to prevent his stepping forward or bracing.

In the fall, A can either hold B's wrist, guiding him so that he will fall on his head or back; or, as B passes over A's head, A may rise, throwing B some distance.

A story \* is told of Mr. Yamashita to the effect that one day, while standing by a pond in his private garden, a large number of his pupils secretly planned among themselves to steal up behind him and give him a ducking; but their teacher performed this feat with such quickness and skill, that he threw a dozen of them into the pond before he discovered their plot; then, after calling upon those remaining to help him rescue the ones in the pond, he smilingly rebuked his pupils for their insolence.

According to Professor Uchimura's method, when B embraces A, (1) A bends both knees, causing B's arms to slip up near his shoulders, loosening B's hold; at the same time brings his right hand up outside the loop formed by B's arms, reaches across B's right wrist with his right hand, grasping B's left wrist, twisting it to the right, and wheeling to the left,

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\*Translation from Japanese work on Jiu-Jitsu.



places his left foot to the right of B's right foot, reaches behind B with his left hand, grasps B's left leg back of the knee, rises up, and throws B over his right shoulder. (See ill. 3.)

To facilitate this throw A can pick up both B's legs with the left hand instead of one, or the



No. 3—"Quite Carried Away with It."

left leg with the left hand and throw up the right one with the left knee.

This grip on the legs, rise and throw must be done simultaneously, using the right hand grip to throw B's left arm over your head to the right and guide B to his back, as you wheel

back to the right, to prevent breaking B's left arm, unless you choose to release it, as he falls.

This method has, at least, this advantage over the other: If B had any idea of JIU-JITSU, he could catch a strangle hold with his left arm around A's neck, when, according to Mr. Yamashita's method, A drops down or loosens B's hold. This could be obviated in some cases by only grasping B's right wrist with the right hand and pushing up with the left thumb and finger just back of B's left elbow. This would cause B to fall over A's right shoulder, lying across A's path.

But the strangle hold would be impossible, according to Professor Uchimura's version.

Now again, the writer would like to offer as a defense against this hold, another method evolved from long practice.

When embraced by B, let A stand up, throwing his right foot back between B's feet, and hook his right foot behind B's right heel, carry B's foot forward, lean to the right, and fall on him.

As a variation of this, let A, when embraced, bend his knees, sliding down to loosen B's hold, catch B's left wrist in his right hand and twist outward, at the same time push up with the end of his left thumb and middle finger just above B's left elbow, near the crazy bone,

throwing the loop of B's arms quickly over his (A's) head and placing his right foot at the right of B's right foot, trips and throws him on his back with his head to A's left (ill. 4). Carefully examine your own arm for the two sensitive points just above your own elbow, and see No. 2 and 3, ill. A.



No. 4—Throwing Off the Yoke.

This same trip and throw can be accomplished on the left side in the same manner.

Here is another sharp, decisive and painful method for causing B to release his hold, when embracing A as above.

A stands upright and turning slightly to the right, lets go his right or left elbow or both, into B's flank just above and in front of the pelvis bone, No. 11, ill. A.



Be careful of this point. It is one of the knockouts.

Explore your own side carefully. You will know when you find it.

## JIU-JITSU *vs.* American "*Side-Hold.*"

Among American wrestlers the "side-hold" style is practised a good deal, especially in the New England States, where a few years ago such men as Flagg, Dufer, McMahon and Lane, all scored victories and championships by this



No. 1—*Side-Hold.*

method, using the "grapevine" lock and forward and backward throws over the hip.

The contestants stand side by side, each with an arm around the other, clasping hands also in front, as per ill. 1.

The tallest or strongest man generally allows the other the *under* hold, *i. e.*, with his arm which is around the waist, under that of his opponent. At any rate there is a slight advantage in this.

Now, with the view of introducing a little Japanese art into this, let A politely give B



No. 2—Twisted.

this particular advantage so that in the grip around the back, A's left arm is above and across B's right; and let A take hold of B's other hand in front, in such a way that he can release it if necessary, and also do not stand too close to B's side.



Now when ready, (1) make a feint to relax, wheel quickly to the left on the left foot, get your left arm back of B's right elbow, holding it straight so he cannot bend it; place your right foot quickly behind B's right heel, and throw him backward. Just before you accomplish the throw, either carry B's left hand in your right, up to his chin to push him backward, or release it and push back his chin as in ill. 2.

If a woman wishes to cure a man of the habit of putting his arm around her waist, or if a thief reaches around this way to get her shopping bag or purse, suppose he is operating with his right arm, all she would have to do would be to swing her left arm up over and behind his right, just above the elbow, and while holding it straight, wheel around to the left, place her right foot just back of his right foot as in ill. 2, and with her right hand push his chin up and backward forcibly.

Where punishment as well as overthrow of an opponent is required, it is sometimes advisable to make this upward and backward push or jolt with the right hand against B's nose. In any case, use the base of your palm, the fingers being closed to the second joint.

KURUMA 'KAESHI or *Whirling Turnover*  
*vs. "Collar and Elbow."*

In Collar-and-Elbow wrestling, each wrestler seizes his opponent by the collar under left ear, with the right hand, and the sleeve near the right elbow with the left. Standing facing each



No. 1—"Hold Fast."

other with the above clinch, they twist, pull, trip and push each other in order to secure the desired advantage for a throw.

Now the Japanese defense and throw to overcome an opponent using the above grip, is not

exactly simple; and it requires some presence of mind and strength, though many have easily scored a great victory with this trick on the first trial.

Let A and B stand in the above collar and elbow position as in ill. 1. A (1) pushes B back



No. 2—Not in the Program.

slightly as if he were trying to get one foot behind him for a trip and backward throw. This B will naturally resist, pushing A backward for the same purpose, while A resists slightly, as if not quite able to withstand B's rush. This induces B to push all the harder. (2) A



ceases resistance and quickly draws B toward him, making pretense to stumble, sits down, throws himself backward, bringing his feet against B's legs just below the knees, tossing B far over his head to fall on his back, with his head toward A's.

A goes down just as B is in full rush, thinking that through A's accident or weakness, he is going to score an easy fall. The harder he rushes the further he will be thrown. (See ill. 2.)

A little Japanese student at Columbia College, New York, recently threw a heavy athlete eight feet by this method.

In a serious quarrel, some Jiu-Jitsians when using this throw, will place the bottoms of their feet against the belly or thighs of their opponent, in order to throw him higher; and hold the opponent's hands in such a way as to guide him in his fall to strike on his head, rendering him unconscious.

But this is hardly a humane way to treat an enemy, and is apt to lead to fatal results; and as you have been taught many safer ways to subdue him, it is better to avoid such a dangerous method, except in case of extreme necessity.

UDE ORI or ARM BREAK *vs. Collar  
and Elbow.*

A and B stand in the usual position for collar and elbow wrestling. (See ill. 1, p. 96.)

(1) A pulls B toward him slightly, to develop B's resistance and as B pulls back quickly, A lets



No. 55.

go B's collar with the right hand and placing it against the left side of B's chin, pushes it around to the right and backward, at the same time releasing B's right sleeve with the left hand, passes the left hand back of and just above

B's right elbow, and through under B's right arm, grasping A's own right wrist with his left hand, his left arm acting as a fulcrum just back of B's right elbow, to keep his arm straight (see ill. 1). (2) A places his right foot back of B's right foot, throws him down on his left side, his head turned up to the right with A's right knee on B's right flank just above the hip bone on No. 11, ill. A. From this position to "three points down," is an easy matter, or B can be thrown on his back instead of the side, which is the Japanese way.



## KATA OTOSHI, or *Shoulder Overthrow*.

In this case A (1) with his right hand, seizes B's left arm at back of the elbow, lifts the arm, placing open left hand under the arm-pit, or rather the thumb under and the hand outside; (2) wheels to the right, carrying B's left arm



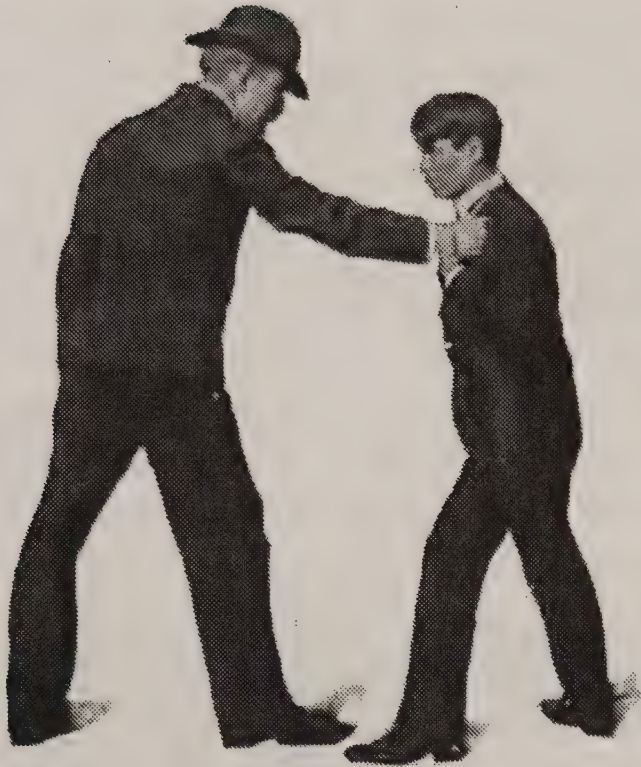
So Easy.

over A's left shoulder and holding it down tightly, with his right-hand grip at the elbow, bends over as if reaching for the ground with his left hand, causing B to pass over his head. See illustration.

This can be performed in the same manner by first seizing B's right arm at the elbow with the left hand, wheeling to the left, and throwing B over the right shoulder.

The trick is not only very simple, but irresistible. Of course B can claw the air and other things with his free hand, but the result is the same. He can do very little damage in the half a second allowed for his rise and fall and cannot keep from going over.

In the second part of this act, if your opponent is very heavy, use both hands to pull his arm down over your shoulder. This will seldom be necessary, however, if at the start, B is caused to lean forward by a slight pull on his arm causing him to lose his balance.



No. 1—'Think You Can ?

Here is another form of Shoulder Over-throw which is not only one of the easiest to perform, but one by which an opponent can be made to fly through the air as though dynamite were the motive power, instead of human strength.

B with his right hand seizes A by the collar as in ill. 1. This is not absolutely necessary; the main thing being to (1) catch his right wrist in your left hand, wheel quickly to the right, still holding his hand against your collar, stoop down by bending the knees. By this time B's hand feels the severe twist, causing him to release his hold, if he has one. (2) Pull



B's right hand well over your left shoulder, holding his palm upward. By this time he is leaning over you, having lost his balance. Seize his trousers near the right knee as in ill. 2, and rise by straightening the knees, throwing him over your head as far as you like.



No. 2—Why, Certainly.

If you do this properly, it will be easy to throw a man fully ten feet.

But suppose B, instead of grasping your collar in front, comes up *behind* and gets hold of your clothing at the back or side of your neck; what will you do then?



## RYO TE GAISHI.

### *To Be Thrown by Both Hands.*

Here is a program for a long-distance throw against which there is no possible defense, if properly carried out. It can certainly be accomplished with less haste than most performances which are classed as JIU-JITSU.

B approaches A from behind, seizing A's collar with his right hand. A (1) pretends to yield to the pressure, reaches up with his right hand, grasping the back of B's as if to hold it in place, or help B maintain his grip. (2) A bends his knees stooping low, at the same time wheeling to the left, steps behind B's legs with his left foot, passing his left arm in front of B's legs, near the knees, seizes the outer side of B's left leg, rises by straightening the knees and whirling to the left, throws B.

Of course the instant A begins to rise, B's feet come off the ground, with his legs lying across A's left knee, so he is suspended helplessly in the air. As A wheels to the left, he can throw up his left knee, carrying B's legs and guiding B in his fall by the hold he still has on B's right hand.

If B first uses his left instead of his right hand, A will also begin with his left to grasp

B's left, etc., using the same method as above, only throwing B in the opposite direction.

This throw is similar to the one taught on p. 89, ill. 3.



## MAKI KOMI. *Arm Twist.*

A (1) with his right hand seizes B's left arm just above or at the back of the elbow. If you get this hold just right, the end of your middle finger will press the muscle No. 2, ill. A, often



called the "crazy" or "funny bone," with your right thumb pressing just opposite on No. 3. Look this up, finding the exact position by grasping your own left arm with your right hand (you will know when you have it right), and give B a sudden pull forward as you wheel to

the right, and throw your left arm over B's left arm and placing your left foot to the left of B's left foot, as in illustration. Wheel to the right and bend to the left, throwing B on his back.

As you twist him over you can grasp his left wrist, and push downward with your left hand also if necessary. Do this all as one motion. It is very simple and easy if done quickly.

UME NO YEDAORI, or *Breaking the Plum-Tree Bough* vs. *Collar and Elbow*.

Given A and B, standing in collar and elbow position. A (1) lets go of B's collar with his left hand, throws his left over and down outside B's left arm, just back of and above the



elbow, coming in contact with his own right fist where he grips B's elbow, and reaching down between B's legs with his left hand, seizes the back of B's left leg just above the knee as in illustration. A steps forward with the right



foot and throws B over, or uses his left foot just back of B's right heel to trip him backward, which ever way seems best suited to the resistance put up by B.

## KUSA ZURIBIKI. *Shaking Hands Act.*

Or as the Japanese name cannot be properly translated into an English equivalent, we might as well call it the "*Glad hand.*"

In order to secure a sudden advantage over



No. 1—"So Glad to See You."

an opponent, it is often best to resort to strategy and take your man wholly by surprise.

As a mode of attack, this act is one of the neatest, completest surprises known to the *Gentle Art*.

(1) A approaches B, holding out his right hand as if he were going to shake hands, grasps B's right hand as in ill. 1, and stepping back quickly, gives B's hand a violent pull, causing B to lose his balance and start forward, while A rushes back in the opposite direction, past B's



No. 2—"Must You Go So Soon?"

right side, still holding B's right hand, and stoops, grasping B's right ankle with the left hand, whirls B about and tips him over; or letting go with the right hand, sends him headlong with the left on the ankle, see ill. 2.

This is very simple and effective when you get it right.



There are many occasions when a man's right hand can be seized without your showing a desire to shake hands. In emphasizing an argument, a man is always pushing his right hand to the front, and even if he don't, it is easy to go after and capture it in a friendly manner, though with mischievous intent; and after that quick pull which upsets his equilibrium, the rest is easy.

This is to be performed quickly as one movement after the first grasp of the hand.

In handling a heavy man, and in some cases where the first pull has failed of the desired effect, some Jiu-Jitsians accelerate B's forward plunge by releasing his hand and giving him a hard jolt just back of the right shoulder, with the palm of the right hand, while lifting the right leg with the left hand; but this is rarely necessary.



No. 1—Do You Really Mean It ?

Here is a very short, sharp and decisive defense against a man who seizes you by the collar, or tries to push you in a crowd, or elsewhere.

Punishment can be inflicted in three different ways with varying degrees of severity.

In the first place, let us suppose B with his right hand, tries to seize A's collar or push him backward by placing his hand against his chest.

A (1) brings up his left, clasping B's right, with his thumb just below B's wrist, knuckle and the middle and third fingers pressed into the hollow of B's wrist at the base of his thumb, on the op-

posite side. Grip tightly, holding his hand close to your chest and take him by the left collar with your right hand, at the same time, so you can ward off any blows of his left, with your right elbow, ill. 1. (2) Lean forward, still holding his right wrist and bending it



No. 2—Oh, Very Well.

backward till he has enough or drops on his knees.

If B proves refractory or requires further punishment, you can, after seizing him by the collar with your right hand, lean forward, bending your knees slightly, pulling him toward



you with your right, then bend your head forward and straighten your knees quickly, bringing the top of your head suddenly against the bottom of his chin or base of his nose. See ill. 2.

This will cause a knockout or near enough to it to settle any difference or misunderstanding you may have with B.

Of course, you cannot do it exactly this way if you are wearing a derby or silk hat.

In that case, do not seize B by the collar, but throw up your right, half-closed, giving him a sudden jolt under the chin or nose with the base of your palm, or the chin or the second joint of your half-closed fingers under the nose.

## HASAMI SHIME, or *Scissors Grip*.

The scissors grip is used for making an opponent break his hold and let you go in peace.

Suppose B grasps A by the shoulders or around the waist; A (1) apparently lets him have his



"Aut Scissors, Aut Nullus."

way at first, while he works his hands up between B's, seizes B's collar with the right hand under B's right ear, and B's collar with the left hand under B's left ear.

A's wrists are now crossed like a pair of

shears in front of B's throat. A (2) twists his hands over, turning both his palms downward, forcing the outside or bony part of his wrists into B's throat, completely shutting off his breath and circulation, forcing him to yield, crushing his throat like an egg-shell, or causing collapse. This double pressure is so effective, that no man can stand it but a few seconds, even if you do not choose to severely punish him.

THE END.















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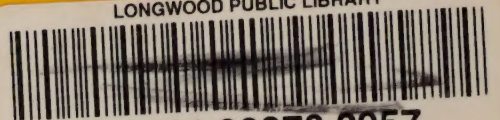
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